

UNIVERSITY OF TORONTO FACULTY OF MUSIC
OPERA DIVISION

PATIENCE

BY
SIR ARTHUR SULLIVAN
& W.S. GILBERT

JAMES FRASER-CRAIG
CONDUCTOR
MICHAEL ALBANO
DIRECTOR

MARCH 2, 3, 7, 10

8 PM

MACMILLAN THEATRE

1990

EDWARD JOHNSON BUILDING

The Opera Division
presents

Patience
or Bunthorne's Bride

Music by
Arthur Seymour Sullivan

Book by
William Schwenck Gilbert

Conductors	James Fraser-Craig (March 2, 10) John Greer (March 3, 7)
Director	Michael Albano
Production Design	Elsie Sawchuk
Lighting Design	Fred Perruzza
Costumes coordinated by	Diane McCann-Davis
Assistant Director	Pierre Peloquin

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The Opera Division acknowledges the generous assistance
of the McLean Foundation towards the production costs of *Patience*

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Cast

March 2, 7

Patience -- a dairy maid
Reginald Bunthorne -- a fleshly poet
Archibald Grosvenor -- an idyllic poet
The Lady Jane
Colonel Calverley
Lieutenant, The Duke of Dunstable
Major Murgatroyd
The Lady Angela
The Lady Ella
The Lady Saphir
Mr. Burnthorne's Solicitor

Valdine Anderson
Robert Hennig
Russell Braun
Lisa Gaasenbeek*
Matthew Thomas
Timothy Stiff
Thomas Fleming
Pamela Stephen
Rebecca Poff
Elizabeth Turnbull
Regan Grant

March 3, 10

Monica Whicher
Oliver Dawson
Gordon MacLeod
Margaret Terry
Jeffrey Carl
Jeff Wiseman
Paul Sketris
Catherine Duff
Rayanne Dupuis
Marianne Bindig
Regan Grant

Rapturous Maidens: Cassandra Bourne, Sally Dibble, Laurie Farrow, Sonya Gosse, Barbara Hannigan, Catherine Janus, Diane Kim, Laurie Klassen, Adele Kozak, Pamela MacDonald, Lianne Middlehurst, Patricia O'Callaghan, Paula Rockwell, Susan Shantora, Larissa Szeptik, Nora Tombalakian, Sheila Tyreman

Officers of Dragoon Guards: Ian Baragar, Dwayne Barr, Nils Brown, Gregory Carpenter, Thomas Cashmore, Michael Gibson, Sean Gilsdorf, Christopher Kubash, David Playfiar, Brett Polegato, Marcos Pujol

*Graduate guest

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The action takes place in the late 19th century outside Castle Bunthorne.

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There will be one fifteen minute intermission

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PATIENCE, OR BUNTHORNE'S BRIDE

On 10 October, 1881 Richard D'Oyly Carte opened his spanking new Savoy Theatre on a piece of land lying between the Strand and Victoria Embankment (it was called the Savoy because the land was once in the precinct of the Savoy Palace, at one time the home of John of Gaunt). It was the first theatre to be lighted completely by electricity and was for many years the finest in London. Carte had built it to house the works of his two partners, W.S. Gilbert and Arthur Sullivan -- indeed until the end of the century it was to be their Bayreuth (the company still owns the theatre but the opera company usually plays its London season in Sadler's Wells). The main reason for Carte's undertaking was that the old Opéra Comique Theatre was now too small, and the audiences were growing. The work that opened the Savoy was *Patience*, or *Bunthorne's Bride* which had been playing at the Opéra Comique since 23 April. Because of the brighter electric light new costumes had to be made and the scenery repainted.

Patience was the fifth comic opera written and composed by Gilbert and Sullivan for Carte's management and in many ways it was a coming-of-age: the construction is tighter, the hands are more secure and the occasional lapses into imitating continental models, especially French opéra-bouffe, have disappeared. Sullivan was the leading composer in Britain at the time in all forms of music, oratorio (so dear to the Victorian English bourgeoisie), symphony, songs (both "art" and commercial), incidental music, overtures, anthems and hymns. Gilbert was a successful popular dramatist and the author of humorous verse. Their collaborations were becoming, as Gilbert was to say later, as much an English institution as Westminster Abbey. *Patience* had a run in London of 408 performances, as well as long ones in New York and Australia.

Patience is a social commentary, aimed mainly at *affectation*. There were many social changes taking place in England in the 1870s and 80s: the drab stuffiness of house furnishing and decoration was beginning to be replaced by brighter colours and less ponderous design, mainly through the efforts of William Morris, poet, mediaevalist, socialist and designer (his wallpapers are still available, printed from the original hand-carved blocks, from Sanderson's); there were the paintings of Whistler; the poetry of Swinburne; and, as far as *Patience* is concerned, the most important, the Oxford aesthetic movement. This last was getting out of hand, led by Oscar Wilde, then not the fabulously successful dramatist he was to become later, but a poet and wit -- "(Sir Henry) Irving's legs are distinctly precious, but his left leg is a *poem*!" -- who affected knee-breeches and buckled shoes and preached about beauty. His followers, without even half his originality, would waft themselves from one fashionable drawing-room to another, draping themselves around the furniture in lank poses, carrying a lily (the Pre-Raphaelite symbol of purity), and keeping a death-like silence and looking like death warmed over. Soon *Punch* got into the act -- George du Maurier created the elegant and cadaverous Jellaby Postlethwaite ("Is he not *beautiful*?" sighs a young lady in one cartoon).

Gilbert's original idea was to expand one of his "Bab Ballads", *The Rival Curates*, into a libretto, capitalizing on the attraction that the "pale young curate" held for the young ladies of the parish, a phenomenon that still holds today. He had doubts, however, about the wisdom of aiming his shaft at the clergy and he had no problem in converting his yarn into the rivalry of two aesthetic poets, Reginald Bunthorne and Archibald Grosvenor (whether by accident or design Gilbert chose names that are metrically identical to Algernon Swinburne). Bunthorne, "a Fleshly Poet", is not modelled on anyone in particular. His traditional costume and general appearance suggest a

composite -- Whistler's eyeglass and hair style, Oscar Wilde's breeches and mannerisms, and Walter Crane's velvet coat (Crane was an artist, illustrator and designer, influenced by the Pre-Raphaelites, an associate of William Morris; he exhibited his pictures at the Grosvenor Gallery -- Gilbert's lines are apt: "A greenery-yallery at the Grosvenor Gallery,/Foot-in-the-grave young man!"). Archibald Grosvenor is a complete contrast. He is younger, 19 or 20 if we are to believe the Patience-Lady Angela duet, he is certainly physically more attractive than Bunthorne, but there is yet the aura of the aesthete about him in both dress and manner. Against these aesthetes and their languorous female adorers are set the unaffected and pragmatic Patience and the officers of the 35th Dragoon Guards, "fleshy men of full habit", says Saphir.

Sullivan's music abounds with felicitous ideas. The overture is economically built on three tunes from the opera (except for *Patience*, *Iolanthe* and *The Yeomen of the Guard*, Sullivan did not bother to compose overtures, preferring to leave the job to an underling because he was reluctant to waste his time casting pearls before an audience that talked when nothing was being sung or acted.) The magical motif (later associated with the words "Ah misery") played by the solo horn leads into a doleful passage that raises the curtain on the equally doleful twenty lovesick maidens. It is a neat theatrical trick that the authors keep the mood and colours subdued throughout the opening scenes so that we are jolted by the sudden blaze of powerful masculinity of the entrance of the Dragoon officers -- a real *coup de théâtre*. There are other joys in abundance: the clever contrapuntal combination of the languorous ladies singing "In a doleful train" and the puzzled and irate Dragoons bellowing "Now is not this ridiculous?"; Bunthorne's melodramatic soliloquy that follows; the duet between Patience and Lady Angela, already alluded to, where Sullivan brilliantly solves the problem Gilbert set him of placing the emphasis on different words each time the phrase "He was a little boy" appears, the "ye olde Englyshe" style of Patience's and Grosvenor's duet, so completely consonant with the latter's costume; the wonderfully organised first act finale, starting as it does with a curious modal pseudo-Grecian procession and ending with utter chaos; Lady Jane lamenting over her fast-fading beauties while accompanying herself on the cello (Beethoven's *Ninth* gone amok); and so on. The whole piece is a compendium of what the Victorians, taking their lead from *Punch*, would have called Happy Thoughts.

-- Godfrey Ridout

Re-printed from the Opera Division's 1981 program by kind permission of the late Professor Godfrey Ridout's family

Violin I

Chris Bancej
Nancy Case
Vivian Chon
Jared Erhardt+
Melissa Exmundo
Karen Graves
Jackson Huang
Konstantin Popovic
Erika Raum
Michelle Speller

Violin II

Jeremy Bell*
Corey Gemmell
Anna Kolesar
Diane Nam
Steven Pepa
Gabriel Pliego
Janetta Wilczewska
Samuel Yeung

Viola

Bridget La Marche
Don Lyons*
Rachel Sells
Rudy Sternadel

Cello

Jeremy Findley
Greg Hubert*
Julianna Kim
Darach McGee
Cindy Song

Double Bass

Robert Clutton
James Creeggan
Brian Joyce*
Patrick McPhail
Craig Sheldon

Flute

Marlene Pires
Troy Whynot*

Oboe

Caroll Kim

Clarinet

Colleen Cook*
Mark Thompson

Bassoon

Catherine MacDormell

Horn

Elke Eble
Darcy McFadyen*

Trumpet

Tim Birtch
Curtis Dietz*

Trombone

Patrick Brown
Emily Harris*

Percussion

Steve Wassmansdorf

Harp

Elizabeth Ely

+Concertmaster

*Principal

OPERA DIVISION

MUSICAL DIRECTOR	James Fraser-Craig
HEAD COACH & CONDUCTOR	Michael Evans
STAGE DIRECTORS	Constance Fisher, Michael Albano, Tom Diamond
MUSIC STAFF	Stephen Ralls, John Greer, George Brough
ASSOCIATE CO-ORDINATORS	Michael Albano, Constance Fisher
ADMINISTRATIVE SECRETARY	Tina Orton
REHEARSAL PIANIST	Judith Ginsburg (Student Repetiteur)
MUSICAL ASSISTANT & ORCHESTRAL MANAGER	Jeffrey McCune

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PRODUCTION STAFF

TECHNICAL DIRECTOR	Fred Perruzza
STAGE MANAGER	Chris Porter*
ASSISTANT STAGE MANAGER	Steve Clelland
TECHNICAL ASSISTANTS	Jim Earls, Scott Thom
SCENIC CONSULTANT	Ed Kotanen
WARDROBE SUPERVISOR	Quita Alfred
PRINCIPAL MAKE-UP ARTIST	Martha Gleeson
ASSISTED BY	Traceee Gallagher
CHORUS MAKE-UP	Debbie Vanderlaar
WIGS	Martha Gleeson
SET CONSTRUCTION	Jim Earls, Scott Thom, Michael Switzer
SCENIC ARTISTS	Ed Kotanen, Denise Lisson, Richard Mongiat, Jeanie Thibb
PROPERTIES	Rosanna De Campo
ADDITIONAL COSTUMES	Costume House
CREW	Jayson McLean, Chris Brooks, Sam Shaw, David Petkovich

*By Permission of Canadian Actor's Equity Association

Special thanks: Teresa Sawchuk, Howard Thornley, Jim Livingstone, John Elasser

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The Canadian Opera Company; Canadian Opera Guild (Oakville Branch);
Canadian Opera Guild (Peel Branch); Niagara Region Opera Guild;
Greg Preston

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for their ongoing support and particular help with this production.

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NEXT OPERA EVENT

OPERA EXCERPTS

The Opera Division presents fully staged and
costumed scenes from the operatic repertoire

Tuesday, May 1; Thursday, May 3; Saturday, May 5
MacMillan Theatre

Unreserved tickets are \$7/\$5 students/seniors

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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